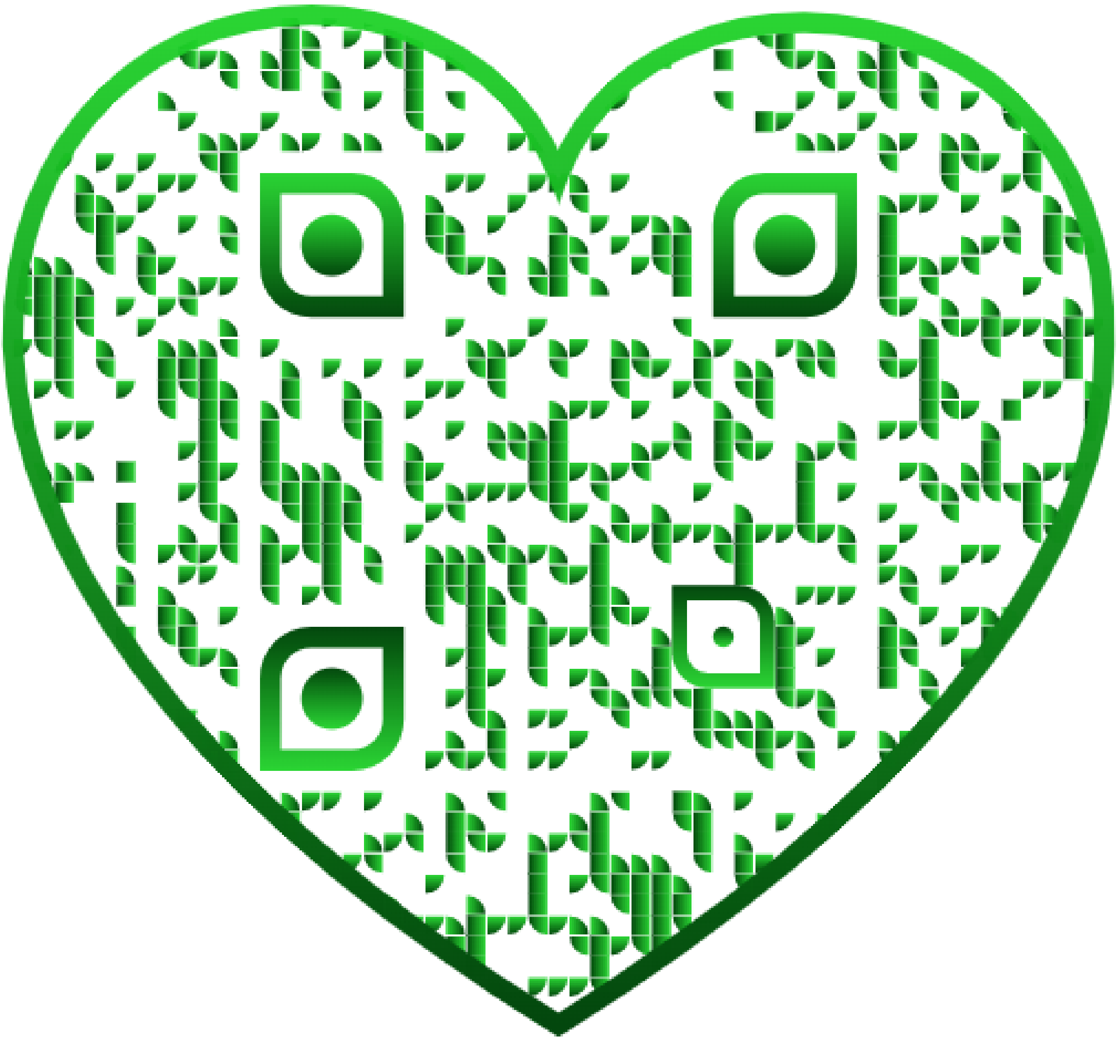
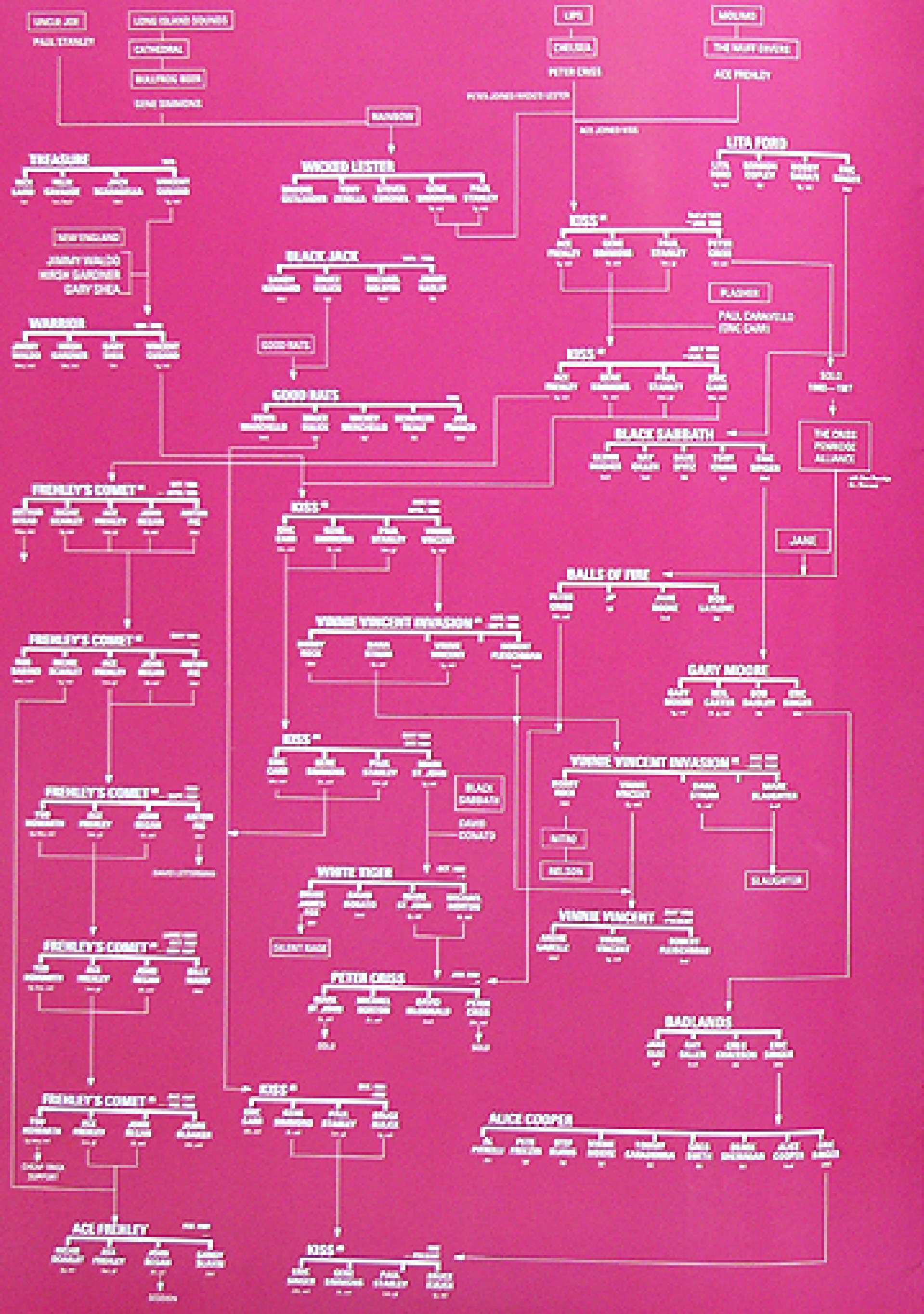
REVENGE




UNCLE JOE
PAUL STANLEY
LONG ISLAND SOUNDS
CATHEDRAL
BULLFROG BEER
GENE SIMMONS
RAINBOW
LIPS
CHELSEA
PETER CRISS
MOLIMO
THE MUFF DIVERS
ACE FREHLEY
PETER JONES-WICKED LESTER
ACE JONES-KISS
TREASURE
WICKED LESTER
LITA FORD
NEW ENGLAND
JIMMY WALDO
HIRSH GARDNER
GARY SHEA
KISS
BLACK JACK
FLASHER
PAUL CARAVELLO
(ERIC CARR)
WARRIOR
GOOD RATS
KISS
SOLO
BLACK SABBATH
THE CRISS PONRIDGE ALLIANCE
FREHLEY'S COMET
KISS
JANE
BALLS OF FIRE
VINNIE VINCENT INVASION
FREHLEY'S COMET
GARY MOORE
KISS
VINNIE VINCENT INVASION
BLACK SABBATH
DAVID DONATO
FREHLEY'S COMET
NITRO
NELSON
SLAUGHTER
WHITE TIGER
VINNIE VINCENT
FREHLEY'S COMET
SILENT RAGE
PETER CRISS
SOLO
SOLO
BADLANDS
FREHLEY'S COMET
KISS
ALICE COOPER
CHEAP TRICK SUPPORT
ACE FREHLEY
KISS
SESSION

PAUL STANLEY

IS THERE AN IRONY TO THE ALBUM TITLE, AN "I TOLD YOU SO" ATTITUDE?

It's more a vindication amongst the band. It's a waste of time looking at people on the outside or trying to get back at anybody. What's so great is looking at each other and saying, "See, you just have to bust your ass." That's not to say we didn't in the past, but suddenly, for whatever reason, we realized we were capable of being even better. It came down to work, not compromising or selling ourselves short. The result says to me that we weren't wrong. We're not in this to placate or line the ass of any critic.

HOW IMPORTANT IS A HIT SINGLE?

It says that your song appeals to a broader mass of people and that's okay as long as it doesn't change who we are. How important it is depends upon what level we're talking about. Artistically, I don't know that it is very important. Does it sell more albums? Sure, but if that were the case, we could have kept on writing "I Was Made For Lovin' You." But we didn't. I don't want to get caught up in rewriting what we've been. So the truth is, if there is a formula to having a hit, forget it and just try to go forward. You might have another hit, but I'm more concerned with making great music. If that translates into a hit, fine. If not, that's fine too. We're not a band whose career is based on hits, and we're proud of that.

IS KISS A RECESSION-PROOF BAND?

We've never looked too carefully at what goes on around us. We just continue to do what we do and I would hate to think...I don't want words like recession to ever be used in the same sentence as rock and roll. One is for businessmen and the other is for musicians. I would think that would be such a horrible moniker or way to be identified, "A recession-proof band"—I would hope those terms have nothing to do with each other. A recession is something you read about in the Wall Street Journal. My guitar doesn't understand that word.

WHAT DID YOU LEARN FROM THE CLUB TOUR, AND WOULD YOU RECOMMEND DOING THIS TO OTHER ARENA BANDS?

I read one or two things that said we did it for mercenary reasons and because we couldn't play arenas. There is always a [illegible] some asshole who wants to believe that. This schmuck will have to pay for his arena tickets because he won't be getting them for free from any miserable people like to spread misery. The band is stronger than it has ever been and that's saying a lot. What we did the club tour, we added "Parasite," "Firehouse," "100,000 Years," "Unholy," "Take It Off," "God Gave Rock 'N' Roll To You." All we're doing at this point is lengthening the set. The Revenge show is very different from Hot In The Shade and I already saw to that in the clubs. As far as other bands, I don't care what they do. I'm sure that we now will see some doing it, so it's not necessary for me to recommend it to them. It made its point, and I'm sure other bands will want to do the same thing.

DOES THE PRESS REALLY UNDERSTAND WHAT FANS WANT TO KNOW?

No, because they're too busy trying to tell the fans what they think those fans should know, and too busy trying to impress people with what they think they know.

WHAT DO FANS WANT TO KNOW?

They either want to read an interview or have someone describe a concert. They are not at all interested in someone's opinion of whether the show was good or bad. Who the hell is anybody to take it upon themselves to educate people who are more than capable of making up their own minds?

WHAT HAS KISS TAUGHT YOU ABOUT MUSIC, LIFE, AND YOURSELF?

Music: That there is no substitute for hard work.
Life: That even under the worst circumstances, it continues.
Myself: That I'm usually right.

WHEN SOMEONE HEARS THE NAME KISS, WHAT WOULD YOU LIKE IT TO MEAN?

Man, these questions! Something...a band that has endured because of commitment and honesty. A band that has set a standard for itself and others. A band that is not afraid to fall on its ass while trying to get from here to there.

GENE SIMMONS

WHAT IS THE SIGNIFICANCE OF CHART POSITIONS TO KISS?

It's a good indication of what's going on, but it changes week to week and doesn't really tell you anything. We don't pay too much attention. We run our own race and don't worry about who's ahead or behind. Charts never played a part in our lives. A lot of bands chart over us, but it's interesting to note that those who sell records aren't always on the charts.

IS THERE AN IRONY TO THE ALBUM TITLE, AN "I TOLD YOU SO" ATTITUDE?

It all happened before the record entered. We talked to magazines before we experienced the sales. Living by your own rules and doing well is the best revenge. It doesn't have to be about waiting for someone on a street corner with a baseball bat—although sometimes that's nice, too! Spite-wise revenge is satisfying, but there is more satisfaction in living your own way and getting by with it. It's a deeper kind of satisfaction.

HOW IMPORTANT IS A HIT SINGLE?

To a record company, it's always more important because of singles. Everything has changed so much people don't buy singles. MTV is more important for marketing. When we first started writing this album, we decided to stop playing games and go back to what we did in the beginning: make full statements, songs that fit together, that the record stream feel without being a concept album. The idea was to do something more daring, an album with a style for all the songs, kind of a sound, and more important, to redefine what KISS is. We're a little more guilty of... sometimes you drive on the highway and go around and everything seems fine until you don't recognize where you are and realize you've lost. You have to retrace your steps to find where you went wrong and it feels good when once you're back on the road because you know where you're going. That's what happened with Revenge.

ARE KISS FANS RECESSION-PROOF?

Metal and guitarist fans are recession-proof. There are always fads that make you forget the wholesome things, like try different things, but eventually go back. Yes, KISS is recession-proof because we're not based on showing people how fast we can change who and what we are. If you are a chameleon, people lose sight of what's really you. Bands that last the longest stay true to themselves. You can't be all things to all people or you are working to yourself. During the Eighties, we tried to satisfy the record company, radio, everyone except ourselves, while the thing that makes KISS great is our gut instinct. We tried on the last record and it got an A for effort, but it didn't work, but in the Rhode was a nice try, but we weren't quite there.

WHY DO YOU RECOMMEND THAT ALL MAJOR BANDS UNDERTAKE A CLUB TOUR?

When you see bands up close, you get a better sense of what it's all about and which songs work better. Arenas are great; there is a lot of energy, but you're not really in the middle of it. Clubs are much more intimate and probably more honest. For rock and roll bands, the experience is important, but not for Paula Abdul; Pink Floyd wouldn't learn anything because their music is spacey and not intimate. I'm not sure it would matter for Neil Diamond. Rock and roll bands who depend on guitars, yes. Led Zeppelin in a club, yes, because it's up-tempo stuff. It's not about fashion. It's an honest point of view. A rock and roll show in a club is about having a good time.

DOES THE PRESS REALLY UNDERSTAND WHAT FANS WANT TO KNOW?

More now than before. When we started, they didn't have a clue because they weren't rock and roll fans. I know you go to shows. I know how you think and feel that makes you real. If a critic or interviewer likes the music, it's more honest. If not, they're just doing it for money. I'd like to think artists, musicians, producers, directors, publishers all do this because they love rock and roll. Otherwise, what's the difference between us and a guy on an assembly line? One is supposed to be art and the other is just a job. There are more of you, like you, than before. At first, writers were holdovers from the previous generation. Disc jockeys who played Beatles records didn't look like us. It has changed. I know for fact, because a lot of KISS fans are working for magazines.

WHAT DO FANS WANT TO KNOW?

New stuff, how we live, why each album is different, how it was made. They're also interested in our lives, where we go, what we do. If people like you, they want to know. That's why they buy magazines. It's like asking a friend, "What have you been up to lately?" You really want to know.

WHAT HAS KISS TAUGHT YOU ABOUT MUSIC, LIFE, AND YOURSELF?

KISS probably saved me a lot of psychiatric bills. Getting on stage, putting on makeup, breathing fire—if I hadn't been in KISS what would I have been doing? A nine to five job, and I would probably have cracked at some point. KISS is great therapy. Once something overpowers everything else, taking off the makeup taught me that you can survive anything you think you can't live without. And finally, coming to this point taught me that just taking off makeup didn't mean I'd taken off everything. Because not until this album did I feel I'd come clean. During the Eighties, I was like a warped version of Phyllis Diller with a beehive hairdo and not a clue, when the truth was very simple. It was supposed to come down to just me. I started taking it all off in 1983, but it took ten years. I'm finally me.

KISS Single releases through the years

1974

Nothin' To Lose/Love Theme From Kiss
Kissin' Time/Nothin' to Lose
Strutter/100,000 Years

1975

Let Me Go, Rock 'N Roll/Hotter Than Hell
Rock And Roll All Nite/Getaway
C'mon and Love Me/Getaway
Rock and Roll All Nite (live)/Rock and Roll All Nite

1976

Shout It Out Loud/Sweet Pain
Flaming Youth/God Of Thunder
Detroit Rock City/Beth*
Hard Luck Woman/Mr. Speed

1977

Calling Dr. Love/Take Me
Christine Sixteen/Shock Me
Love Gun/Hooligan
Shout It Out Loud (live)/Nothin' To Lose (live)

1978

Rocket Ride/Tomorrow and Tonight (live)
Strutter '78/Shock Me
Hold Me, Touch Me/Goodbye
New York Groove/Snow Blind

1979

Radioactive/See You In Your Dreams
Don't You Let Me Down/Hooked On Rock 'N Roll
I Was Made For Lovin' You/Hard Times*
Sure Know Something/Dirty Livin'

1980

Shandi/She's So European
Tomorrow/Naked City

1981

A World Without Heroes/Dark Light

1982

I Love It Loud/Danger

1983

Beth/Hard Luck Woman
Rock and Roll All Nite/I Was Made For Lovin' You
Lick It Up/Dance All Over Your Face

1984

All Hell's Breakin' Loose/Young And Wasted
Heaven's On Fire/Lonely Is The Hunter

1985

Thrills In The Night/Burn Bitch Burn
Tears Are Falling/Anyway You Slice It

1987

Crazy Crazy Nights/No, No, No
Reason To Live/Thief In The Night

1988

Turn On The Night/Hell Or High Water
Let's Put The X In Sex/Calling Dr. Love

1989

(You Make Me) Rock Hard/[illegible]
Hide Your Heart/Betrayed

1990

Forever/The Street Giveth And The Street Taketh Away
Rise To It/Silver Spoon

*Platinum

BRUCE KULICK

WERE YOU SURPRISED WHEN REVENGE ENTERED THE CHARTS AT NUMBER SIX?

In a sense, I was thrilled but not really surprised because with the Soundscan system, things are very different now. I'm very happy that we have a loyal fan base who want our albums the second they come out. At a KISS convention two months before the album was released, all the people had advance cassettes and second generation copies! It reflected the fact that the fans do go out and buy KISS records the first week they're out. It's unrealistic to think you'll stay at the top all the time, but we're proud of a great record. Its longevity, and I don't even want to look at the charts because they're not what KISS is about. Our fans are unbelievable: they want to be there and come out full force.

HOW IMPORTANT IS A HIT SINGLE?

It depends on what kind of band you are. It obviously helps visibility and record sales for anyone. But a lot of people listen to singles on the radio and don't buy the album. "Forever" was a hit, but it didn't sell any albums so in a sense, it didn't represent us as a band. It's nice to have recognition from people who otherwise might not be into KISS, but in terms of real fans who come to shows, it doesn't mean anything. To me, "Unholy" and "Domino" should be hits even "I Just Wanna" is getting radio resistance, although I think it is a catchy song. So what is important is how fans respond to the album as a whole, not a hit single.

IS KISS A RECESSION-PROOF BAND?

We were fortunate to have a great bill, and before the war struck fear in the minds of the public not to spend money, which affected the economy. People want to be entertained and while we're not hurting, if the economy were stronger, everyone would do better. We're not recession-proof, but our fan base will do anything to come see us. How can you deny it when they fly across Europe and America to see us? They work all year to save enough money to follow us on these excursions. I mean, we don't sell package tours, so how do they do it? That's what makes the [illegible] great.

YOU STARTED THE ARENA TOUR BY PLAYING CLUBS. WOULD YOU RECOMMEND THIS TO OTHER ARENA BANDS?

I would, because it's all about the musicians being honest with their music. Audiences have come to expect big shows. For instance, a group like Genesis has great songs, accomplished musicians, and they don't run around the stage—remember, they can't dance!—but they have a huge production. I would love to see them at The Roxy. It would be more special to get that intimate with the band. It's a valuable thing.

DOES THE PRESS REALLY UNDERSTAND WHAT FANS WANT TO KNOW?

To a certain extent. A lot of magazines—maybe not the critics who review records, but the magazines get letters and ask fans to respond to surveys. Obviously, a lot of publications are trying to get the next scoop on who's huge, but in general, they get it right or they wouldn't survive.

WHAT DO FANS WANT TO KNOW?

Good question! I'm not sure they want to know what you're really like or if it's just an image you're presenting. It depends on the age group. Some want to see baby pictures. Gene and I did a radio show on Mother's Day weekend and the host wanted us to call our moms, but we wouldn't. I know mine would embarrass me! I guess on one hand, fans are curious, but it doesn't appeal to us. That's our private lives. They want a combination of reality and what they expect from us, which is us talking about what we love to do: play music.

YOU'VE BEEN WITH KISS EIGHT YEARS. WHAT HAS THE BAND TAUGHT YOU ABOUT MUSIC, LIFE, AND YOURSELF?

Obviously, I've learned you can't just be a "snobby musician." It's very important to communicate not playing perfect notes, but making things real, not being hung up on technical aspects. I'm still considered "the musician" in the band and some people find me boring that way, but I take guitar playing seriously and with high regard. The band taught me that it's about fun and attitude. They loosened me up a bit. Life, the concept of KISS being larger than life, but really just being guys who love playing and entertaining—that's precious. What I experienced with Eric Carr taught me the value of life, even on my worst days, and how to keep things in perspective. It really gives you a lesson. The KISS theory has always been about going for what you want. Seeing someone close pass away makes you realize you've got to enjoy what you've got while you're here. Personally and spiritually, I've been most affected by what happened to Eric, but talking about music and playing guitar, that's who I am, that's me. From the moment I wake up until I go to bed, I think about things related to guitars, music, creativity, getting the most out of life, career, and family. The band afforded that through my growth process over eight years. In a successful situation, you have more freedom to be reflective. You see things you ordinarily wouldn't. These are all things the band has given me. They've made me a more worldly person.

WHEN SOMEONE HEARS THE NAME KISS, WHAT WOULD YOU LIKE IT TO MEAN?

A classic, still current hard rock band that has broken a lot of rules and continues to wake everybody up. People who only think about the makeup years need to realize that this band is not going away!

ERIC SINGER

WHEN DID YOU DEVELOP AN INTEREST IN DRUMS?

I always try to figure out what attracted me to them. When I asked my mother, she said that when I was a little kid, I liked to bang on things so she'd pull out the pots and pans for me. I was a really active kid, always running around. I never ran out of energy. I remember watching Ed Sullivan, seeing The Beatles, The Stones, The Dave Clark Five. In sixth grade, we moved to another part of town and the guys I went to school with introduced me to heavier music like Black Sabbath, Deep Purple, Led Zeppelin, Humble Pie. Those groups left the biggest impression on me. To this day, I like any music with heaviness to it.

WHAT WAS YOUR PROFESSIONAL HISTORY PRIOR TO KISS?

In 1984, I took Randy Castillo's place with Lita Ford, then I played with Black Sabbath for two years and two records, Gary Moore for a year, and at the end of 1987, I did one album and tour with Badlands. I drummed on Paul's solo tour, and did two tours with Alice Cooper. Last year, while with Alice, I did the KISS album and they asked me to join at the beginning of this year.

HOW DID THOSE EXPERIENCES PREPARE YOU FOR THIS, OR COULD ANYTHING PREPARE YOU FOR THIS?

It definitely prepared me because experience is one of the most important elements of confidence, the main ingredient. A lot of people think they're ready, but when it's time to lay it on the line, they don't fulfill the expectations as they thought they might. There is often a lack of experience, even in great musicians. The edge you can have in auditions or new situations—people see that in you. It's good confidence, not arrogance or conceit. If I'd not done as much as I have, I probably wouldn't be here. It's like a chain-link fence: every situation leads to the next. Touring the world's arenas prepared me; I know what it's like up there so no shock. I've never gotten this kind of exposure: the magazine covers, a Top Ten record. That's never happened to me so it's real new, fresh and exciting. KISS is the most professional group I ever worked with, and for me, that's so important. I've always been a workaholic, very business-like, no drugs etc. I take what I do seriously and it's nice to be involved with others who do the same, because it's rare. It doesn't register with me when my work ethic is this way, how others can be so lax while so many unknown musicians are out there dying to do this. The biggest surprise has been finding a group of people who share my common ground.

HAVE YOU FELT PRESSURE TO MAINTAIN CHART AND MARKET POSITIONS?

No, because everyone knows that this business is a series of peaks and valleys. The economy, election year—it affects all businesses. Alice's Trash was very successful, and Hey Stoopid was a [illegible]. The bottom line is to make a good record, have a good show, and get people to come see you. Give them what they want, and after that's an intangible thing. No one can put a finger on what it is. I didn't get caught up in numbers. You have to be financially logical, but so far, everyone is real happy with the response to Revenge and that gives us a lot of confidence.

WHAT WAS YOUR FIRST KISS SHOW LIKE?

Paul and Bruce were a little nervous. Gene and I weren't. I attribute that to my experience doing different things. I've been thrown into so many situations that I know what to expect. I was hyper, keyed up, my adrenaline was pumping, but I wasn't nervous.

HOW IMPORTANT IS A HIT SINGLE?

Everybody knows the bottom line is being successful is selling records and having songs people want to hear. It's inevitable. You can say, "I don't care," and it's true to a point because that's what rock and roll is about, rebelling against corporate crap, but everyone is smart enough to know that it is a business. KISS always wrote catchy songs and to me, it was always a rock and roll band, not heavy metal. We're real heavy live, but underneath all that it's always very musical in terms of melody, choruses, and vocals. KISS doesn't write to be hit-oriented, they just write in their style. They've always had a knack for good songs, from the beginning—"Strutter" and "Deuce" are excellent examples. Even more than the songs, it's the attitude and commitment.

IS YOUR LIFE CHANGING SINCE JOINING KISS?

In some ways, yes, because the fans are so rabid! I've been recognized on tours, but never to this degree! I've always been able to keep a good balance and perspective on things so they don't get out of hand. I don't want an ego. I want to remain the same person. Life always changes no matter what you do. You feel different at thirty than you did at twenty. Experience changes your outlook. I'm very low profile at home, I keep to myself. I'm into old cars as a hobby. I live in an apartment with my girlfriend, mind my own business and do my own thing. Life goes on. Others behave differently toward you, some will say, "Oh, you're in KISS now!" But I'm the same person, no better, not special. The only thing that changes is responsibility because of the demands on my time. I have to give of myself to the fans—that is the most important responsibility and commitment that goes with being in KISS.

Pearl
KISS
Pearl
KISS

BANDS WHO HAVE
OPENED FOR KISS
OVER THE YEARS

- Accept
- AC/DC
- Anthrax
- Axe
- Backstreet Crawler
- Billy Squire
- Black 'N Blue
- Blue Oyster Cult
- Bob Seger
- Bon Jovi
- Bow Wow
- Byran Auger & Trinity
- Cheap Trick
- Cockney Rebel
- Danger Danger
- Detective
- Dokken
- Dr. John
- Edgar Winter
- Ethos
- Faster Pussycat
- Gary Wright
- Girl
- Hammersmith
- Headpins
- Heavy Metal Kids
- Heavy Pettin'
- Helix
- Iron Maiden
- James Gang
- J. Geils Band
- Jo Jo Gunne
- John Cougar Mellencamp
- John Hammond
- Judas Priest
- King Kobra
- Kings of the Sun
- Krokus
- Lit Flying Saucers
- The Leslie West Band
- Little Caesar
- Loverboy
- Marshall Tucker Band
- Michael Fennelli
- Molly Hatchet
- Montrose
- Motley Crue
- Mountain
- Nantucket
- New England
- Night Ranger
- The Outlaws
- Pat Travers
- Pearl Harbour and the Explosions
- Piper
- Plasmatics
- Queensryche
- The Raspberries
- Riot
- The Rockets
- Roy Wood Wizzard
- Rush
- Sammy Hagar
- Scorpions
- Silverhead
- Slade
- Slaughter
- Stray
- Styx
- Suzi Quatro
- Sweet
- Ted Nugent
- Tom Petty and the Heartbreakers
- T Rex
- Uriah Heep
- Vandenberg
- Vixen
- W.A.S.P.
- Wendy O. Williams
- White Lion
- Winger
- Y & T

KISS
TONGUE
CRAZY KNIGHTS
REVENGE
STRIKE
KISS CRAZY
VOL. 66

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Japan Kiss Fan Club
c/o Nippon Phonogram
Wako Bldg
8-5 Roppongi 4 Chome
Minato Ku Tokyo 106
Japan

Kiss Trading Post
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Montgomery, AL 36109
USA

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Gene Simmons - Bass/Vocals
Bruce Kulick - Guitar
Eric Singer - Drums

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[illegible] - Security

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Production Manager
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Stage Manager
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Lighting Technician
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Lighting Technician
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Lithography
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[illegible]
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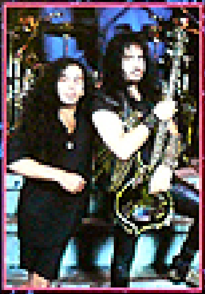
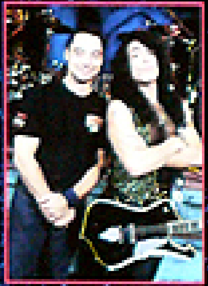
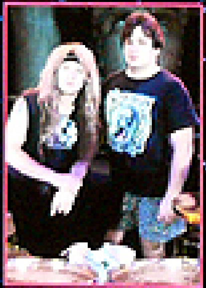
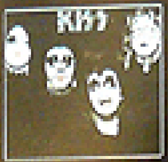





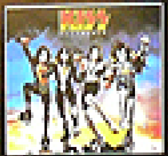
THE ALBUMS


KISS
February, 1974
Gold

HOTTER THAN HELL
October, 1974
Gold

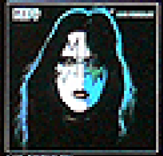
DRESSED TO KILL
March, 1975
Gold

ALIVE!
September, 1975
Triple Platinum

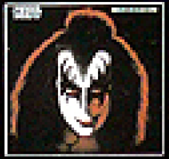

DESTROYER
March, 1976
Triple Platinum

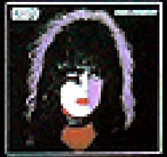
ROCK AND ROLL OVER
November, 1976
Double Platinum

LOVE GUN
June, 1977
Double Platinum

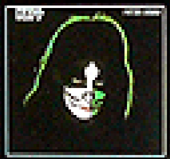

ACE FREHLEY
September, 1978
Platinum

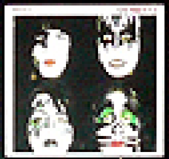
DOUBLE PLATINUM
April, 1978
Platinum


GENE SIMMONS
September, 1978
Platinum


PAUL STANLEY
September, 1978
Platinum

ALIVE II
October, 1977
Triple Platinum

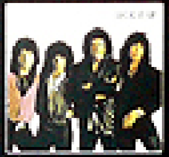

PETER CRISS
September, 1978
Platinum


DYNASTY
May, 1979
Double Platinum

UNMASKED
May, 1980
Gold

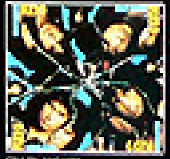
(Music from)
THE ELDER
November, 1981

CREATURES OF THE NIGHT
October, 1982
Gold


LICK IT UP
September, 1983
Platinum

ANIMALIZE
September, 1984
Platinum

ASYLUM
September, 1985
Platinum


CRAZY NIGHTS
September, 1987
Platinum

SMASHES, THRASHES & HITS
November, 1988
Platinum

HOT IN THE SHADE
October, 1989
Gold

[illegible]
REVENGE
May, 1992
Gold

VIDEOS

KISS
X-TREME
CLOSE-UP
CRAZY NIGHTS

ANIMALIZE LIVE UNCENSORED
1985

KISS EXPOSED
1987

CRAZY NIGHTS
1988

X-TREME
1992